

1909-10

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THE CALIFORNIA
SCHOOL & DESIGN

SAN FRANCISCO
INSTITUTE & ART



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SCHOOL OF DESIGN
SAN FRANCISCO INSTITUTE OF ART

CALIFORNIA SCHOOL OF DESIGN

SAN FRANCISCO INSTITUTE OF ART

Affiliated with the University of California

Circular of Information Regarding Instruction in Drawing,
Painting, Decorative Designing, Modeling,
Illustrating and Teacher's Course.



San Francisco

BOARD OF DIRECTORS

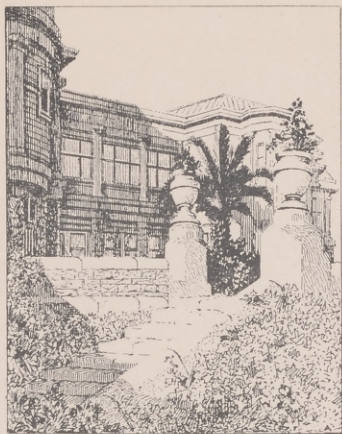
Vanderlynn Stow	James D. Phelan
John Galen Howard	Horace G. Platt
Lorenzo P. Latimer	Warren D. Clark
Henry Heyman	Thomas M. Pennell
John I. Walter	Josiah R. Howell

OFFICERS OF THE ASSOCIATION

Vanderlynn Stow President	John I. Walter Treasurer
John Galen Howard First Vice-President	Henry Heyman Secretary
Lorenzo P. Latimer Second Vice-President	John R. Martin Assistant Secretary

DIRECTOR OF THE INSTITUTE

Robert H. Fletcher



The School of Design

THE SAN FRANCISCO ART ASSOCIATION

which conducts the San Francisco Institute of Art, and its School of Design, was organized on March 28th, 1871, for the promotion and encouragement of art in the community. For the last thirty-eight years

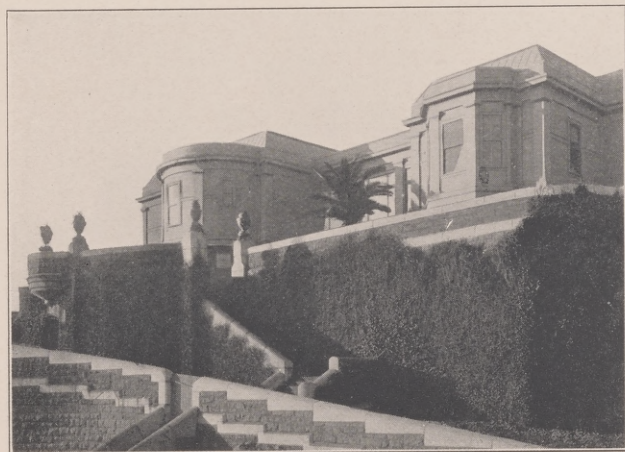
the Association has pursued these ends unceasingly, holding exhibitions and lectures, maintaining a large and important school, and interesting itself in every art movement in the City and State. After occupying the Museum Room of the Mercantile Library for the first year of its existence, the Association rented apartments at 313 Pine street, where it remained until 1876, and then moved to 430 Pine street. On March 4th, 1893, it entered into possession of what was thereafter known as the Mark Hopkins Institute of Art. This important change in its housing was brought about through the munificence of Mr. Edward F. Searles, of Methuen, Massachusetts, the owner of the property referred to, and who deeded the buildings and grounds to the Regents of the State University in trust for the uses of the Art Association, under its commemorative title. Superbly and most picturesquely located, this magnificent edifice was originally designed for a residence by the pioneer citizen whose name it bore. Well adapted primarily to the purposes for which it was used, the place through the further generosity of Mr. Searles, underwent many changes, increasing its advantages as an art institute. Most notable of these was the transformation of one of the buildings into a home for the School, and the addition to the house proper of a spacious hall for the exhibition of pictures, known as the Mary Frances Searles Gallery

THE SCHOOL OF DESIGN was founded by the Association February 8th, 1874. It was equipped at the outset with a most admirable collection of casts, presented by the French government in recognition of San Francisco's contribution to the fund for the sick and wounded soldiers of the Franco-Prussian war. To these were added by gift and purchase many other casts together with all the paraphernalia necessary for a school of art. From the beginning the School won for itself an excellent name, being at one time publicly commended by Benjamin Constant before his class in Paris. When the School was established in the Mark Hopkins Institute with an able corps of instructors, the spacious buildings, beautiful grounds and adjacent art museum with its library and galleries, served to increase the attendance, and added to its field of usefulness during the next thirteen years. Then came the great catastrophe of 1906, when fire following upon an earthquake devastated the city and laid the greater part of it in ashes. The Art Institute, museum and school buildings, was destroyed, together with nearly all its contents; pictures, statuary, library, school equipment, the accumulations of thirty-five years, were almost entirely swept out of existence. Owing to the isolated position of the Institute, and the precautions taken against any ordinary fire, very little insurance was carried, so that the monetary loss as well as the loss in objects of art which can never be replaced, was appalling. Nevertheless in spite of lack of means and the broken and disordered condition of the city following the catastrophe, the Association succeeded in erecting a building on the foundations of the former Institute and re-opening the School with all its departments within little more than a year after its destruction. Such pictures and statuary as were saved were installed in a suitable room and a new library begun. In view of the fact that the memorial buildings of the Mark Hopkins Institute were obliterated it was decided to call the Institute thereafter the San Francisco Institute of Art.

Notwithstanding that for many months the new Institute stood almost alone in a wilderness of ruins and was difficult of access, the attendance at the School steadily increased until to-day, when the City has once more resumed its prosperous

condition, the School is practically re-established on its former, well known, efficient basis. Although the building is temporary in character it was well constructed and with a special regard to the needs of the School and is exceedingly well adapted to its purposes. The rooms are large, well lighted, ventilated and heated, and the equipment of all the classes is very complete.

The following is a partial list of painters, sculptors, illustrators and teachers who have been students in the School, comprising names many of them well known in America, and some of them in Europe as well. Albertine Randall Wheelan, Illustrator for St. Nicholas and Designer; Theodore Wores, Painter and Professor School of Design; Robert I. Aitkin, Sculptor; Ernest C. Peixotto, Painter, Author and Illustrator for leading magazines and various books; Harry M. Seawell, Painter and Instructor; Charles J. Dickman, Painter; James Swinerton, Cartoonist, New York; Guy Rose, Painter; Edward Cucueil, Painter and Illustrator, Germany; Alice B. Chittenden, Painter and Professor School of Design; Lucia K. Mathews, Painter and Instructor; Matilda Lotz, Painter; Amedee Joullin, Painter; M. Earl Cummings, Sculptor, Professor School of Design; Charles Rollo Peters, Painter; Alexander Harrison, Painter, Paris; Carlos J. Hittell, Painter and Designer for Scientific



THE TERRACE

Work; Maurice Del Mue, Painter and Newspaper Illustrator; Charles L. Turner, Painter and Instructor; E. Almond Withrow, Painter; Maren M. Froelich, Painter and Instructor, Paris; John Guston Borglum, Sculptor; Harold Sickal, Illustrator and Designer; Bertha Boye, Sculptor; Homer Davenport, Cartoonist; Joseph Greenbaum, Painter; John M. Gamble, Painter; Henry Raleigh, Illustrator for Magazines and Periodicals; G. F. P. Piazzoni, Painter and Instructor; Chris Jorgensen, Painter; C. Chapel Judson, Painter and Instructor, University of California and School of Design; Granville Redmond, Painter; G. Cadenasso, Painter; George Dannenberg, Painter and Illustrator; Florence Manor, Sculptor; Lorenzo P. Latimer, Painter and Instructor; Evelyn M. McCormick, Painter; Maynard Dixon, Painter and Illustrator; Xavier Martinez, Painter and Instructor; M. De Neale Morgan, Painter; A. Altman, Painter and Instructor; Bertha Stringer Lee, Painter; Mary T. Menton, Painter; Percy V. Ivory, Illustrator; Florence Lundborg, Painter; John A. Stanton, Painter and Professor.



DRAWING FROM THE CAST

School of Design; Percy Grey, Painter and Instructor; Ralph Stackpole, Sculptor; Perham Nahl, Painter and Instructor; Edgar Walter, Sculptor; Cyrus Cunio, Illustrator, London; Joseph Raphael, Painter, Paris; Eric Pape, Painter, Illustrator and Instructor, Boston; Blanche Letcher, Painter and Illustrator; Sarah Bender de Wolff, Painter; Clara McChesney, Painter; Adrian Maschfer, Illustrator, London; Adolph Triedler, Illustrator, New York; Edith M. Bushnell, Instructor; Gladys Chase, Instructor; Henry Raschen, Painter; Charles Carlson, Painter.

As the original list of students of which the foregoing is but an illustration, was lost in the destruction of the Institute, the Secretary would be grateful for any information tending to additions to or corrections in this brief catalogue.

THE SCHOOL COURSES

The School is affiliated with the University of California. Its various departments include Drawing, Painting, Illustration, Decorative Designing, Sculpture and Normal Training. Students may avail themselves of any or all of these courses under the advice and guidance of the instructors.



WOMEN'S LIFE CLASS

ELEMENTARY WORK is provided for students on entering the School, such as drawing from block casts, and simple forms. Students are advanced as their ability permits to the study of the antique. Instruction in anatomy, perspective and modeling in clay accompanies this course. At the same time students in these drawing classes are given frequent opportunities to sketch from life, a costumed model being provided on two afternoons each week.

LIFE CLASSES, both costumed and nude, are maintained for advanced students. The latter classes are separate for men and women. The study of anatomy is included in this course.

PAINTING in oil and water color, from life and still life, is comprised in the general instruction.

PORTRAITURE is taught both in drawing, painting and modeling.



THE SKETCH CLASS



NIGHT CLASS: MEN'S LIFE

MODELING in clay and plaster is given as an aid to thorough proficiency in drawing, while advanced classes are conducted for studying from the antique and from life, for the benefit of those students who desire to make a profession of sculpture.

ILLUSTRATION for books, magazines and newspapers has been made a feature of the School course, but only in the highest and best meaning of the term. The illustrator to be successful must primarily learn to draw well, and this preliminary instruction is given in the drawing classes. This is followed by special training in composition, and in the literary features of the art, together with practical instruction in handling the various mediums with a view to reproduction.

DECORATIVE DESIGN is included in a department that teaches the theory of design, historic ornament and the use of nature forms and their practical application to book covers, wall paper, carpets, stained glass, china, metal work, and all the various products of decorative art.

COMPOSITION is given in the courses in design suitable to each special branch.

ANATOMY lectures are delivered during the School year, and are illustrated with charts and the living model.

PERSPECTIVE is taught both theoretically and with practice.

HISTORY OF ART is comprised in a course of illustrated lectures together with the study of text books.

THE NORMAL COURSE for training students who desire to become teachers of art includes all the various branches of the School, with practice in teaching and certain other additional studies of a special nature.

CLASSES AND ATTENDANCE

CLASSES are arranged as Daily, or Regular, comprising all-day or half-day attendance throughout the week, (the



CLASS IN DECORATIVE DESIGN



THE MODELING ROOM

SCHOOL TERMS AND HOLIDAYS.

throughout the year with the exception of the month of July. In addition to the Christmas and Summer vacations the School is closed on the following legal holidays: Admission Day, Thanksgiving Day and Washington's Birthday.

Students may enter the School at any time.

The School authorities reserve the right to omit any course or branch of study when the attendance does not in their opinion warrant its continuance.

COMPETITIONS, AWARDS AND CERTIFICATES

PRIZE COMPETITIONS

Prize Competitions are held from time to time during the year.

ART ASSOCIATION SCHOLARSHIPS

The Art Association offers six annual scholarships to the most deserving pupils of the School

curriculum including all the various departments of the School) Saturday and Night Classes. The Saturday Class comprises drawing from casts, costumed model and portrait; the Night Classes drawing from casts and from life.

The First Term of the School year begins on the second Monday in August, and closes for two weeks during the Christmas holidays; the second term ends May 15th. The Saturday Class continues in session

**THE PARIS
MEDAL AND
SCHOLARSHIP**

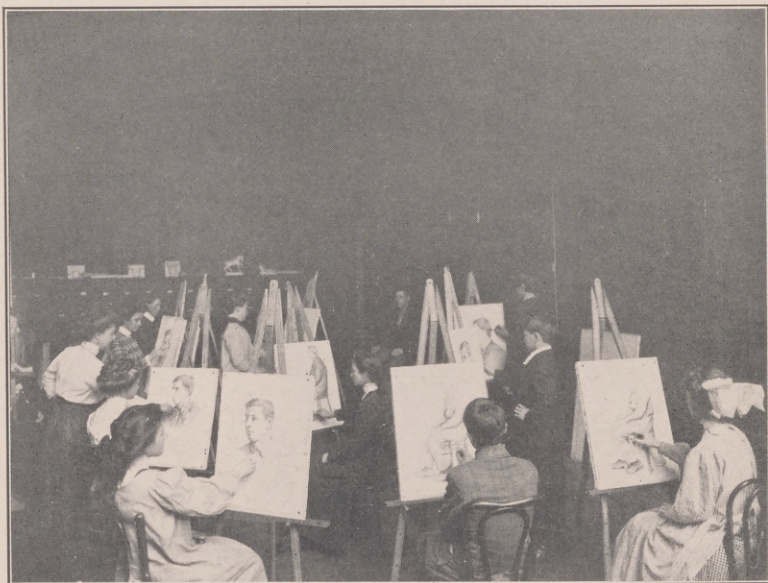
Arrangements have been made whereby a collection of the best drawings done in the Life Class of the School are selected by the Faculty once a year and forwarded to Paris for consideration by a jury of the Julian Academy. The author of the work adjudged best receives a silver medal, known as the Julian Academy Medal, and a year's free tuition in certain of the ateliers of the Academy. The jury for 1909 was constituted as follows: Mm. Jules Lefebvre, Tony Robert Fleury and A. Dechenaud. The scholarship was for the *Atelier Lefebvre—Robert Fleury, Academie Julian*.

CERTIFICATES

The University Certificate of Proficiency is given to students who pass the required examinations in Painting, Drawing, Modeling, Composition, Perspective and Anatomy.

**THE NORMAL
CERTIFICATE**

This Certificate is granted to students who successfully pursue the prescribed studies and pass the final examinations. The Course embraces Painting, Drawing, Modeling, Composition, Perspective, Anatomy, Decorative Art, History of Art and Practice in Teaching.



THE SATURDAY CLASS: PORTRAIT

Examinations are held at the end of the School year and only Regular Students who have attended the School at least one year are eligible.

PRIVILEGES

The Art Galleries of the Institute, comprising works by many famous Painters, are open to the pupils of the School during the term.

The Library and Reading Room, containing a fine collection of books on art, the current magazines and art periodicals, are also at the service of the pupils.

INSTRUCTORS FOR 1909-1910

Mr. Theodore Wores, Life and Painting Classes. Studied under Alexander Wagner in Munich and Frank Duveneck in Paris.

Mr. John A. Stanton, Drawing, Painting and Illustrating Classes. Studied under Jean Paul Laurens and others in Paris.

Mr. M. Earl Cummings, Sculpture. Studied at the Beaux Art and also under Mercie and Louis Noel, Paris.

Mr. C. Chapel Judson, Night Classes Studied under Jean Andre Rixens and Paul Delance, Paris.



THE SATURDAY CLASS: JUVENILE

Mrs. Alice B. Chittenden, Saturday Classes, graduate of the School of Design.

Captain Robert H. Fletcher, Perspective, History of Art, and Literary Features of Illustration. Director of the Institute, and author of various books.

Dr. Harry E. Alderson, Lecturer on Anatomy. Graduate of the College of Medicine and Surgery, University of California.

Mr. Charles Frank Ingerson, Decorative Design. Studied at the Pratt Institute and under Marshal Fry.

TUITION FEES

The following are the fees charged for tuition, payable in advance:

REGULAR AND SPECIAL COURSES

Monday, Tuesday, Wednesday, Thursday, Friday

	MONTH	TERM	YEAR
All day (9 A. M. till 4 P. M.).....	\$10.00	\$37.50	\$75.00
Half day (9 A. M. till 12 M., or 1 P. M. till 4 P. M.).....	7.00	26.00	52.00

NIGHT CLASSES

Monday, Wednesday, Friday

(7:30 P. M. till 9:30 P. M.)

	MONTH	TERM
Antique	\$4.00	\$12.00
Life	5.00	16.00

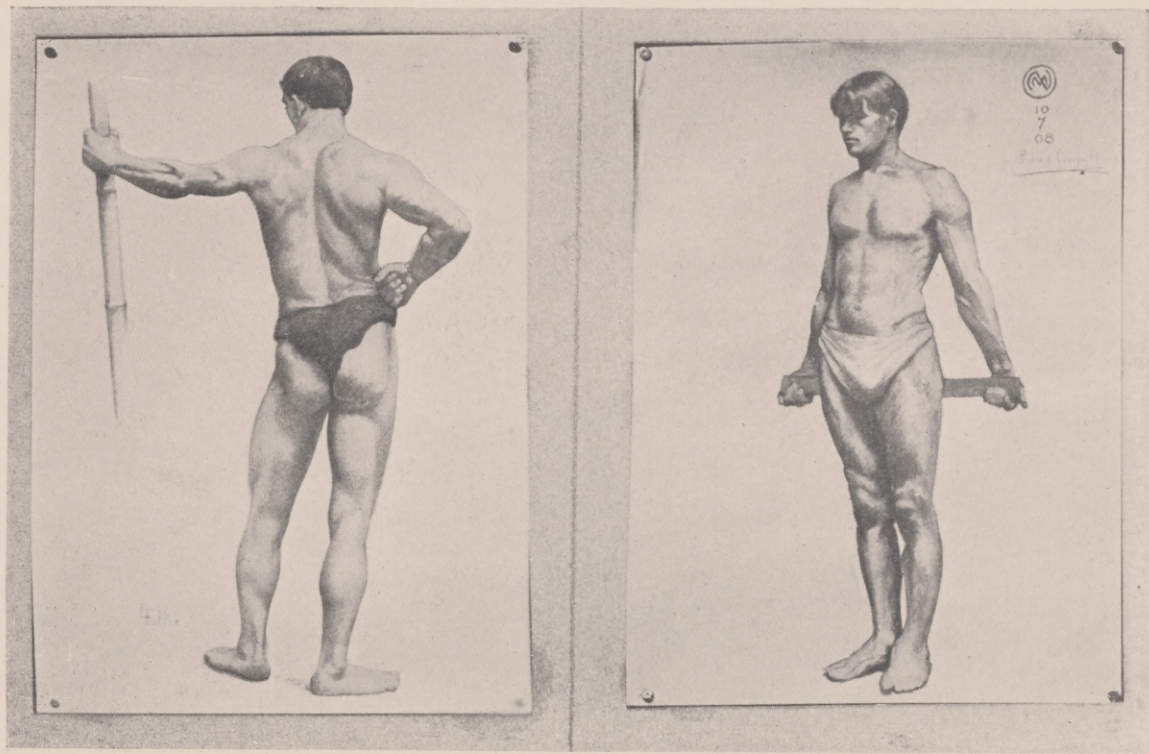
SATURDAY CLASSES

	MONTH	TERM (OF FOUR MONTHS)
All day (9 A. M. till 4 P. M.)	\$4.00	\$12.00

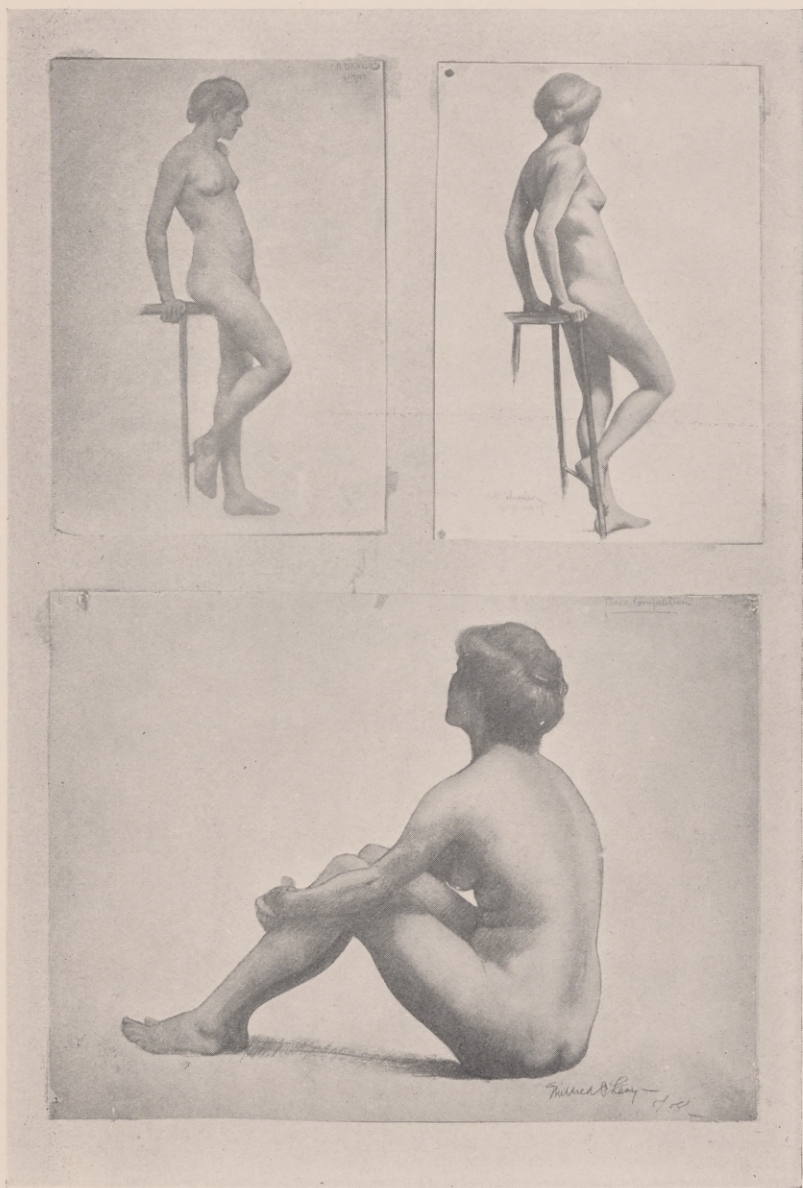
An entrance fee of \$1.00 is charged each student for a fund for wear and breakage of school equipment. Students provide their own material. Fees are not refunded to students who leave before the end of the period paid for. Absence on account of sickness or other necessity, if for more than one week, will be credited to students, provided due notification is given at the School Office.



EXAMPLES OF THE WALLS, SCHOOL EXHIBITION



CHARCOAL DRAWINGS FROM LIFE



CHARCOAL DRAWINGS FROM LIFE

Schmitt

Jones



Schmitt

CHARCOAL DRAWINGS FROM CASTS

94

King

Hadley

Worcester



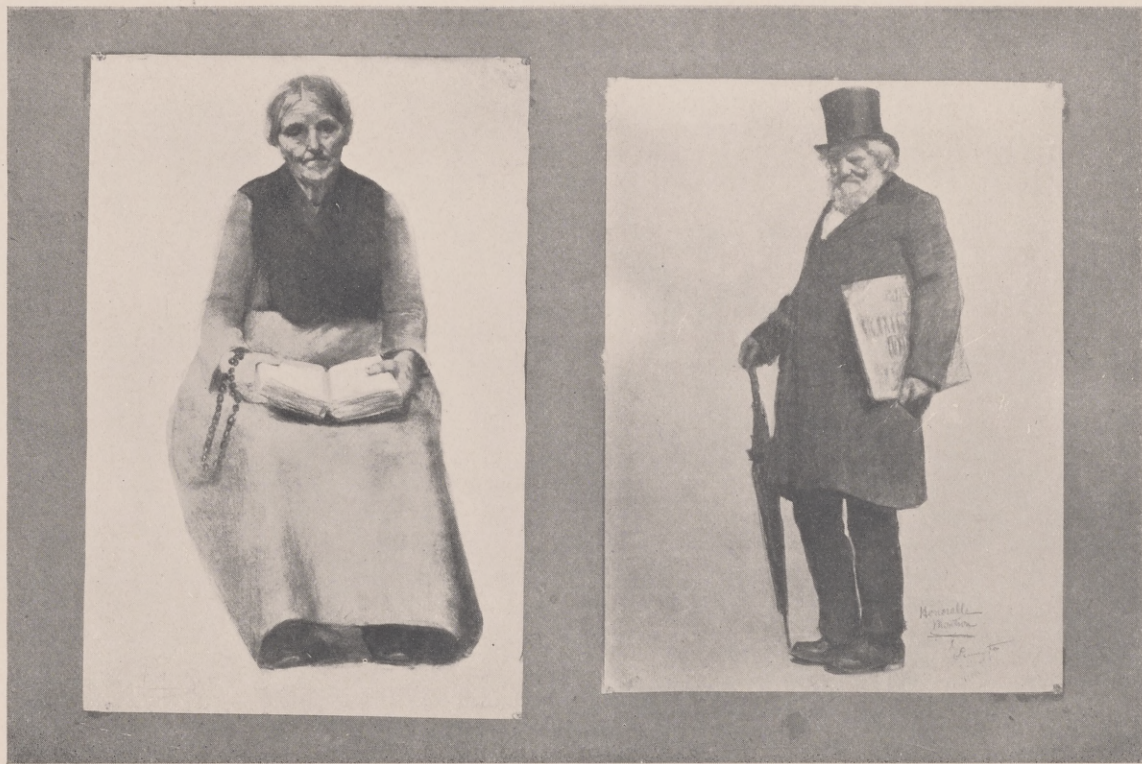
Pahl

Stewart

Manuel

Siebrecht

CHARCOAL DRAWINGS FROM CASTS



CHARCOAL STUDIES FROM LIFE

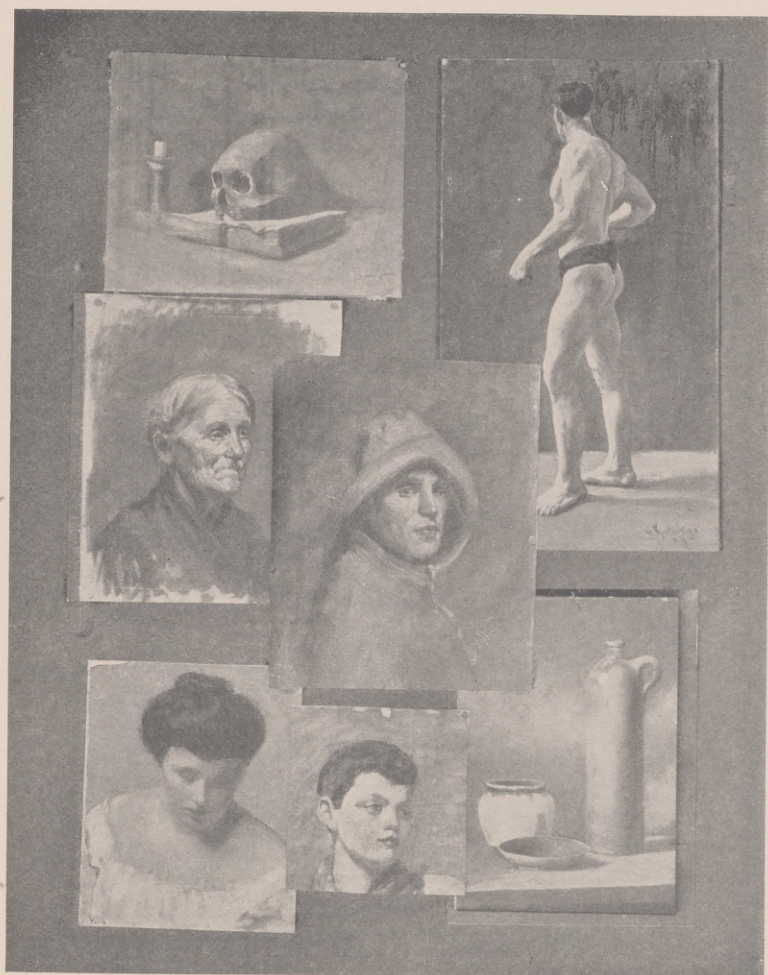


PORTRAITS AND SKETCHES FROM LIFE IN CHARCOAL AND PENCIL



PAINTINGS FROM COSTUMED MODELS

Lemos



Kuwashige

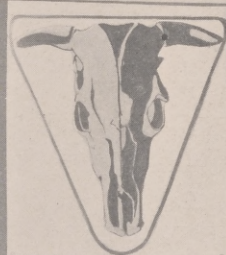
Hader

Maxon

Holler

PAINTINGS: PORTRAIT, LIFE AND STILL LIFE

Nicholson

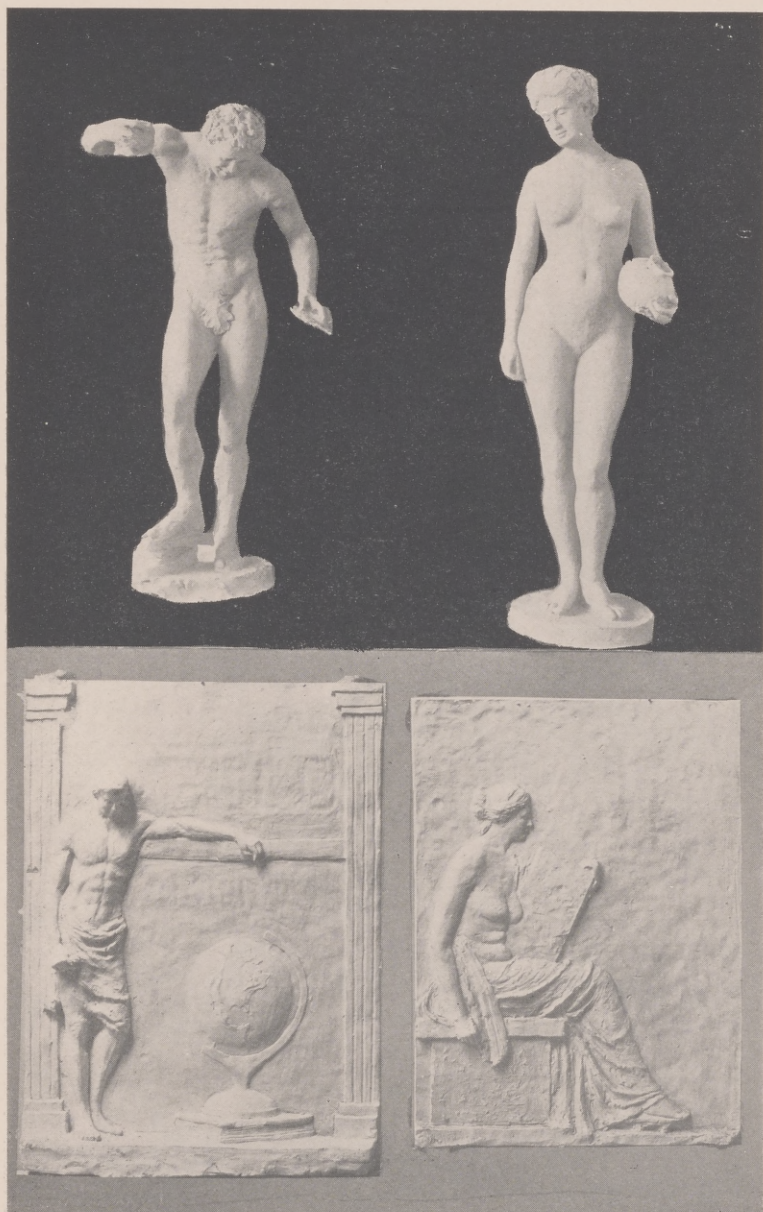


Clark

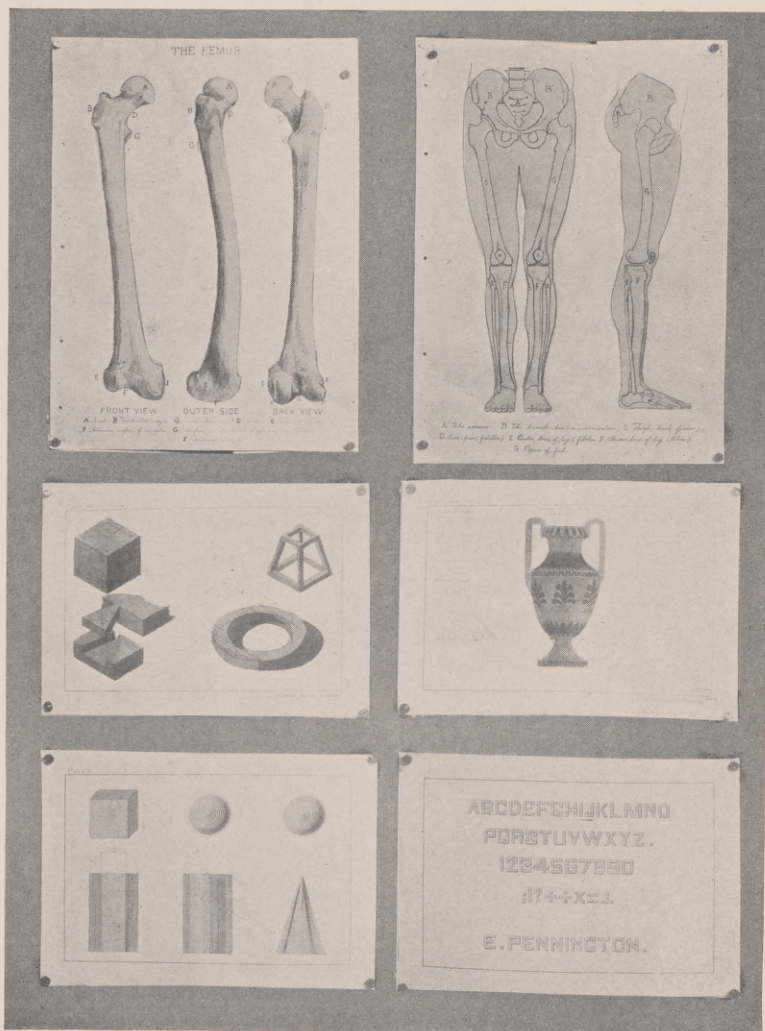


Goeller





MODELED FROM CAST—MODELED FROM LIFE
 RELIEFS FROM ORIGINAL DESIGNS



ANATOMICAL DRAWINGS—PROJECTIONS—LETTERING



